

# The Musical World

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Next COLLEGE CONCERT, Nov. 28, 7:30 p.m.  
SIXTEEN OPEN FREE SCHOLARSHIPS to be competed for in February, 1890.  
Last day for receiving applications, January 20th.  
Examination for ASSOCIATE of the ROYAL COLLEGE OF MUSIC (A.R.C.M.), April, 1890. Last day for receiving applications March 6th. Particulars and Forms may be obtained from Mr. George Watson, Registrar, at the College.  
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The next STUDENT'S ORCHESTRAL CONCERT will take place at Prince's Hall, Piccadilly, on Monday, December 9th, at 8 o'clock. Tickets, price 5s. and 2s. 6d. The usual privileges in regard to tickets are granted to past Students, Diplomés, and Members.  
The THIRTY-THIRD HALF-YEARLY HIGHER EXAMINATIONS IN MUSIC for the Diplomas of L. Mus., T.C.L., and A. Mus., T.C.L., and for Special Certificates in Harmony, Counterpoint, &c., will take place in the week commencing January 6th. Last day of entry December 14.  
Prospectus of the Classes, Department and Regulations for the Examinations may be obtained from the undersigned.  
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The LIBRARY is OPEN on TUESDAYS from 7 to 9 p.m.  
Proposed Arrangements for the Session, 1889-90.  
December 3 " D. J. Blaikley, Esq., will read a paper on the "Development and History of Wind Instruments." To commence at 8 o'clock.  
January 7, 1890 ... F.C.O. Examination (Paper Work).  
" 8 " ... F.C.O. Examination (Organ Playing).  
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" 17 " ... Diploma Distribution.  
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March 4 " ... Lecture.  
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June 3 " ... Lecture.  
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" 15 " ... F.C.O. Examination (Paper Work).  
" 16 " ... F.C.O. Examination (Organ Playing).  
" 17 " ... F.C.O. Examination (Organ Playing).  
" 18 " ... Distribution of Diplomas.  
" 21 " ... A.C.O. Examination (Paper Work).  
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" 24 " ... A.C.O. Examination (Organ Playing).  
" 25 " ... Diploma Distribution.  
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Local Examinations will be held at various centres throughout the United Kingdom on and after March 10th, 1890, in the presence of two Examiners.

The Examiners will make their report to the Board, and successful candidates will receive certificates, bearing the names of the Chairman of the Board, the Principal of the Royal Academy of Music, and the Director of the Royal College of Music. Such certificates will not entitle the holders to append any letters to their names, nor will they certify to their qualification as teachers.

The Subjects of Examination are as follows: (a). Theory of Music. (b). Practice of Instrumental Music. (c). Practice of Vocal Music.

There are two grades of Examinations and Certificates, Junior and Senior. No candidate will be accepted in any subject who is under 12 years of age on the date of the Preliminary Examination, February 19th, 1890.

Junior Certificates are granted in all branches, except Singing, to Candidates over 12 and under 16 years of age on February 19, 1890. Senior Certificates include Singing.

The Fee for Examination (including the preliminary) is Two Guineas for one subject, and One Guinea extra for each additional subject.

Candidates who fail to pass the Preliminary Examination in the Rudiments of Music will be debarred from further examination during the year, and will receive back one half of the fee.

Candidates for Examination must apply not later than January 31st, 1890, on forms which may be obtained from the Secretary, at 52, New Bond-street, London.

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The Competition is open to Associates and Members of the Guild only, and will close 31st January, 1890.

The NEXT EXAMINATION for F. Gld. O. will take place on the 21st and 22nd JANUARY, 1890.

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# The Musical World.

LONDON, SATURDAY, NOVEMBER 23, 1889.

## FACTS AND COMMENTS.

The discussion of the relations between the theatre and the music hall has thriven merrily during the past week. The extremely lucid and cogent letter of Mr. Henry Arthur Jones, to which brief allusion was made in our last issue, has evoked three replies. Mr. Pinero has made a somewhat ineffectual sortie from his untenable position; Mr. Justin Huntly McCarthy has pranced gaily around the arena, proclaiming the greatness of the chaste Goddess of Burlesque with such good-humoured vigour that one pictures his shield appropriately blazoned with a leg, saltant; and Mr. Arthur Lloyd, "Comedian, Vocalist, and Dramatic Author," has uttered the sentiments of the music hall. Mr. Lloyd does not believe much in high art, but his letter is otherwise little to the point. The letters of the other gentlemen concerned, however, are equally remarkable for the strange misapprehensions under which each lies as to the contentions raised by Mr. Jones. In his previous letter Mr. Jones had inquired the grounds on which Mr. Pinero supposed that such managers as Mr. Irving, Mr. Willard, or Mr. Hare would ever be induced to, abandon their high artistic ambitions and to make of their theatres music-halls. On this phrase Mr. Pinero has placed an obviously strained meaning, imputing to his friendly foe a belief that there exists a "compact and impregnable

body of theatrical managers able to preserve the serious drama at any cost and against every vicissitude." And Mr. McCarthy has so far misunderstood Mr. Jones's use of the phrase "serious drama" that he brandishes a superfluous spear in the defence of the sacred privilege of laughter in the theatre, which nobody wished to attack. In his last letter Mr. Jones has shown that he meant neither of the foolish things attributed to him, and proves, we think with sufficient clearness, that his previous arguments are intact. There is not the least likelihood that the genuine dramatic artist of our best theatres will add the abhorred "e" to his name, or that the "single-turn" *chanteuse* will warble her patter songs on the boards hallowed by Mr. Irving's buskin.

\* \*

A fresh issue, which is yet old, has been introduced into the discussion by Mr. Pinero's plea for a subsidised theatre. Here also we believe Mr. Jones's view to be the saner and more practical. He professes his willingness to support any workable scheme for an endowed national theatre; but the difficulty is to catch such a scheme. It is too probable that a subsidised theatre would become quickly a mere hot-bed of mediocrity; for it seems to be the inevitable tendency of all such institutions to shape themselves on the most rigidly conservative lines, the result being the imposition on the art which it is proposed to foster of an iron formalism. An endowment by the State is only valuable or desirable when the State represents the nation in the fullest possible sense; when, that is to say, the Government merely acts as an organiser of public support. But it may be doubted if that happy political condition will ever be reached. At any rate, it is so far distant that it can hardly be considered as a factor of importance in the present discussion; for, when reached, the world will certainly be in so superior a condition that the theatre, if then existent at all, will certainly be beyond reach of a State subsidy.

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The syllabus has been issued of the local examinations, of which the first will be held in March next, by the Associated Board of the Royal Academy and the Royal College. The scheme of examination as therein set forth is admirably comprehensive, and the standard prescribed sufficiently high to make its attainment a genuine proof of merit. A preliminary examination will be held in February at the various local centres, which must be passed by all candidates before proceeding to the final examination. The Associated Board consists of the Right Hon. the Lord Charles Bruce, chairman; A. C. Mackenzie, Principal of R.A.M.; Sir George Grove, D.C.L., LL.D., Director of R.C.M.; Professor James Dewar, F.R.S., Alberto Randegger, Thomas Threlfall, Frederick Westlake, F. Meadows White, members of the R.A.M.; Edward W. Hamilton, C. Hubert H. Parry, Professor Sir John Stainer, Sir Arthur Sullivan, Franklin Taylor, members of the R.C.M. The Hon. Treasurer is Mr. Charles Morley, and the Hon. Auditor, Sir Charles Lister Ryan, K.C.B., Comptroller and Auditor General. The Secretary is Mr. George Watson, whose Central Office is 52, New Bond-street, London, W. The complete list of examiners, of whom two will visit each centre, is as follows:—John Francis Barnett, Oscar Beringer, Alfred Blume, John Frederick Bridge, Alfred Burnett, Frederic Cliffe, Frederic Corder, William H. Cummings, Francis W. Davenport, Henry R. Evers, Francis E. Gladstone, Richard Gompertz, Henry Holmes, Edward Howell, Charles Harford Lloyd, Arthur O'Leary, Walter Parratt, C. Hubert H. Parry, Ernst Pauer, Ebenezer Prout, Alberto Randegger, Professor C. Villiers Stanford, Franklin Taylor, John Thomas, Albert Visetti, Frederick Westlake, Thomas Wingham, William G. Wood.

M. Zola, it is asserted by a Paris correspondent, professes no hope of his election into the French Academy, although M. Theuriet has withdrawn his candidature for the vacant *fauteuil*. We have not yet made acquaintance with M. Zola's latest contribution to the analysis of the dregs of life, "*La Bête Humaine*," but report states it to be not less degrading than any of its predecessors. Those, therefore, who have still kept some fragments of their old dreams of the nobility of literature, Mr. George Moore notwithstanding, will hope that the Academy will refuse admission to one who, genius though he be, has consistently promulgated views of art as false in their theory as they are detestable in their practice.

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At this period of the year the generously-disposed are expectantly scanning publishers' lists for gift books. Such can hardly do better than procure—whether for themselves or others—the new work "*About Robins*" by Lady Lindsay, a copy of which we have just received from Messrs. Routledge. In this dainty volume Lady Lindsay has brought together a number of interesting facts, legends, and songs relating to the quarrelsome, but withal charming, little bird of Christmas. The first part contains much gracefully-put information on the "manners and customs" of the tiny folk; the second is occupied with an exhaustive selection from the English poems of all times referring to the subject; and the third gives a number of nursery ditties and traditions, concluding with a facsimile of the words and music of an old song, "*See mine owne Sweete Jewell*," taken from Thomas Morley's quaint book of Canzonets, dedicated to the Countess of Pembroke. When we have added that the book is copiously illustrated with designs from Lady Lindsay's facile brush we shall have said enough to commend it to all.

\* \*

We gather from our excellent contemporary, the Chicago "*Indicator*," that America, young though she is, and impatient of tradition as she is supposed to be, is yet old enough to care about historic violins. It appears that Herr Riechers, the well-known Berlinesse violin maker, has recently taken over to Chicago a number of old instruments, including a well-authenticated "*Strad*," a Joseph Guarnerius, and a Bergonzi. Herr Riechers was astonished to find so ready a market for his wares in the City of Pork, the whole of his collection fetching good prices. Chicago should henceforth adopt as her civic arms the device of a Pig and a Fiddle.

\* \*

The new number of the "*The Meister*" has been issued, and forms a worthy finale to the volume. Opening with a cleverly conceived article on "*The Bayreuth Hush*," it contains the conclusion of Mr. Dowdeswell's admirable articles on Schopenhauer, and the fourth chapter of Mr. W. C. Ward's exposition of the Nibelungenlied, dealing now with the *Gotterdammerung*. The chapter is in every way equal to those that have preceded it, and, without assenting to all Mr. Ward's conclusions, we can safely recommend his lucid and penetrating essays to all who desire information as to the significance of the great tetralogy. We have also the fourth part of the Editor's excellent translation of "*Religion and Art*."

\* \*

The musical instruments and library of the late Carl Zoeler will be sold by Messrs. Puttick and Simpson on the 26th and 27th inst. The collection is of much interest, and, for the sake of the widow of the estimable musician, it is to be hoped that the sale will realise a substantial amount.

Mr. T. Tertius Noble, the winner of the first prize in the Nicene Creed competition, is an ex-Scholar and Associate of the Royal College of Music.

\* \*

The concert to be given in commemoration of Herr J. H. Bonawitz's fiftieth birthday will take place at the Portman Rooms on Tuesday, December 3, at 8. The programme will consist exclusively of works by Herr Bonawitz, including excerpts from "*Ostrolenka*," "*The Bride of Messina*," "*Irma*," the "*Requiem*," and the Symphony in C minor. Mme. Julia Lennox, Miss Louise Bourne, and Mr. Max Heinrich are amongst those who have kindly promised their services.

\* \*

Two well-known musical families have been recently broken by untimely deaths. On Thursday of last week the youngest daughter of Mr. Wilhelm and Mrs. Ganz died from heart disease, consequent upon rheumatic fever; and a few days previously Madame Bevigiani, the wife of the justly popular conductor, died at Sestri Ponente, Liguria. Madame Bevigiani, whose maiden name was Kruls, was a niece of Teresa Tietjens.

\* \*

The printer's devil, or he who presides over the fortunes of contributors, was evidently walking to and fro on the face of the musical world last week. He was responsible for at least two obvious misprints; one in the biography of Signor Boito, in which in the third line 1836 was given instead of 1856; the second in the notice of the Musical Guild Concert, where Dr. Parry's suite was spoken of as "*Bach-ish*," an interesting suite," instead of "*Bach-ish and interesting*."

\* \*

Sir John Stainer, the newly-elected President of the Musical Association, will read a paper on the life and works of his predecessor in this post, the late Sir F. A. Gore Ouseley, at the next meeting of the Association on the first Monday in December.

\* \*

The annual Scotch Ballad Concert will be held on St. Andrew's Day, Nov. 30, in St. James's Hall. Miss Macintyre, Mme. Patey, Mr. Lloyd, and Mr. Brereton and Signor Piatti are amongst the performers announced.

\* \*

The second concert of the Musical Guild will take place at the Kensington Town Hall on Wednesday next, when the programme will include Brahms' Trio for Piano, Violin, and Horn in E flat.

\* \*

Madame Nordica, Miss Macintyre, Miss Liza Lehmann, Miss Marian Mackenzie, Mr. Lloyd, and Mr. Alec Marsh are amongst the artists already engaged for the Norwich Festival of next year, which will take place on Oct. 14, 15, 16, 17. Handel's "*Judas Maccabæus*" will open the festival.

\* \*

During the past month that indefatigable musical missionary, Mr. Carl Armbruster, has been lecturing at various important provincial centres on Wagner and Franz. Miss Pauline Cramer has been the vocalist, and the lectures have met with much success.

\* \*

Spohr's "*Last Judgment*" will be given in St. Paul's Cathedral with full orchestra on Dec. 3, at 7 p.m.



## NICENE CREED PRIZE COMPETITION.

## JUDGES' REPORT.

We have much pleasure in announcing that from the sixty-eight settings of the Nicene Creed received for adjudication the following have been selected as deserving of the first, second, and third prizes respectively:—

First Prize (£12 12s.)—T. TERTIUS NOBLE, 23, Winchester-street, Warwick-square.

Second Prize (£5 5s.)—PHILIP ARMES, Mus. Doc., Oxon, Organist of Durham Cathedral.

Third Prize (£3 3s.)—W. A. CRUICKSHANK, 36, Holme-view, Burnley.

(Signed) GEORGE C. MARTIN,  
JOSEPH C. BRIDGE, } Judges.  
EDGAR F. JACQUES,

Unsuccessful competitors can have their compositions returned on sending the necessary postage.

## "LES TROYENS."

BY J. S. SHEDLOCK.

(Continued from Page 767.)

The second act, with the exception of a few ejaculations of nymphs and satyrs, is instrumental. For this Berlioz, in the incantation scene of "Der Freyschutz," had a precedent. The stage—for the curtain rises soon after the music has commenced—represents morning in a virgin forest of Africa. At the back a high rock, and to the left the entrance to a grotto. A stream flows by the rock into a basin filled with reeds.

The opening theme (larghetto) for violins



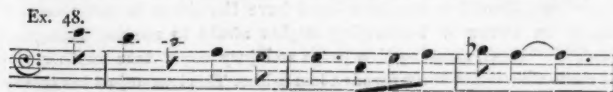
is repeated again and again, now by oboe and bassoon, now by strings, and accompanied by different harmonies and by figures, flourishes, and tremoli, evidently descriptive of the various sounds of the forest—the play of wind among the trees or the notes of wild birds. Here are two bars by way of example



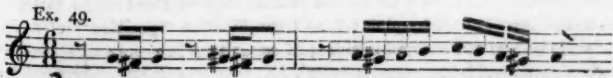
Presently two naiads are perceived among the reeds, and from the flutes comes a lovely melody, while *Baguettes d'éponge* give a quiet mysterious tremolo on the dominant G. It requires some courage not to give more of this graceful passage.



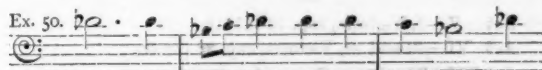
Then, like the maidens in the Rhinegold, they begin to swim about, and meanwhile the orchestra gives out strains as delicate as they are charming. Soon the time changes to six-eight, and the sounds of a horn are heard,



while violins and cellos hold on the note C. The naiads listen, and their anxious state of mind is thus depicted in the orchestra.

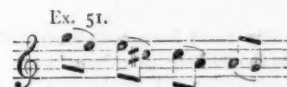


Hunters now cross the stage; the music, with addition of wood-wind, and brass, becomes louder and more lively. From the entrance of the flute theme quoted above down to the appearance of the hunters, the double basses are silent. Instruments which serve to mark the tread of elephants are not suited to the light steps of nymphs. A storm is approaching: the sky darkens, rain falls, and lightning flashes. Through all the noise (musical noise) one hears from time to time, the fanfare of horns and a new theme first given out by the three trombones in unison. At this moment there is all but silence: only a weird piano tremolo from violins.



Ascanius, on horseback, and followed by other hunters, crosses the stage. At last arrive Dido and Æneas, seeking shelter in the grotto from the fury of the storm.

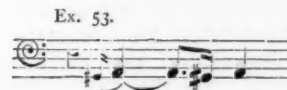
In one part of this storm music Berlioz makes the whole orchestra intense with varied rhythm. For example, while the violins are playing passages such as



violins are playing arpeggios in triplets, 'cellos are executing a tremolo on two strings, while wood-wind is playing, as if in compound duple time



Later on, indeed, in a similar passage, the double-basses have, in addition



Wood nymphs with dishevelled hair rush about making wild gestures, and uttering weird cries. Then fauns appear dancing. The stream has become a torrent, and the roar of its waters is heard through the storm. Fauns or Nymphs, or both, shout "Italy, Italy, Italy." The orchestra becomes more and more active.

During the shouts of "Italy," there is a perfect babel of rhythms—the violins are rushing wildly along on high notes; 'cellos and basses are pounding away at a solid figure; wood-wind with piccolo have syncopated chords; while through all this din four horns give out part of the first fanfare, and three trombones the second. A thunderbolt falls on a tree and at that moment every instrument in the orchestra is sounding.

But the storm at last calms down, and the lovely flute theme makes its reappearance. This time it is given by a solo flute and solo clarinet in octaves, and in augmentation. "Les Naiades," says a note in the full score, "reparaissent et semblent se réjouir du retour du beau temps." (The Naiads reappear and seem glad at the return of fine weather). Nothing could be more delicate and delicious than the coda (based on nymph and hunting motives) of this movement.

Berlioz' Notice for the Intermezzo has a touch of humour and satire about it. It is given in the score, and runs as follows:—If the theatre should not be large enough to allow of an animated and grandiose *mise en scène* of this Intermezzo; if one cannot get female choristers to rush about the stage with dishevelled hair, and male choristers dressed up to represent fauns and satyrs making grotesque gestures and crying out "Italy"; if the firemen are frightened of fire, the machinists are frightened of water, and the director is frightened of everything; and especially if the change of decoration cannot be quickly managed for the 3rd Act—then this symphony had better be suppressed.\*

\* Dans le cas où le théâtre ne serait pas assez vaste pour permettre une mise en scène animée et grandiose de cet intermède, si l'on ne pouvait obtenir des choristes femmes de parcourir la scène les cheveux épars, et des choristes hommes costumés en Faunes et en Satyres de se livrer à de grotesques gambades en criant "Italie!" Si les pompiers avaient peur du feu, les machinistes peur de l'eau, le directeur peur de tout, et surtout si l'on ne pouvait faire rapidement le changement de décors avant le 3<sup>me</sup> acte, on devrait supprimer cette Symphonie.

**THE MUSICAL PERFORMING RIGHT;  
OR,  
LAW VERSUS COMMON SENSE AND VICE VERSA.**

Act I.—3, William IV., cap. 15 (1833).  
Act II.—5 and 6, Victoria, cap. 45 (1842).  
Act III.—45 and 46, Victoria, cap. 40 (1882).  
Act IV.—51 and 52, Victoria, cap. 17 (1888).

Act V.—7, Victoria, cap. 12 (1844).  
Act VI.—49 and 50, Victoria, cap. 33 (1886).  
Act VII.—The Berne Convention (1887).

BY FRANZ GRÖNINGER.

(Continued from page 806.)

(4) The first of these mistakes could have been avoided by enacting that all *unreserved* compositions first published after the 10th August, 1882, should bear on them "published under the Act of 1882." This would have stamped them for ever as free compositions.

(2) The second difficulty could have been prevented by enacting that all reserved publications should bear upon them, in addition to the reservation, the date of first publication. It would then be easy at any future time to see, from a piece, whether they were still in force. If for instance, forty-two years after the date printed on the work, the composer were dead, the piece would be free; if he were alive it would still be protected till seven years after his death.

(3) As to the third omission, it should have been enacted that one of the two foregoing notices, namely, for unreserved publications, the notice mentioned under (1) and for reserved compositions the additional notice under (2) should be printed not only on the title pages of original compositions but also on all conductors' and on all leading parts (if not on every separate vocal or instrumental part) of all original compositions and of all arrangements, adaptations, extracts, &c., therefrom as well.

(4) Now as to the fourth defect. I understand that there was a proposal to make the Act retrospective; that would have been impossible of execution. How could any publisher have traced all over the United Kingdom every piece he had published and sold since 1840, and get the reserved ones marked—especially if the performing right was not in his own hands? The idea was not worth considering for a moment. Another course was open but not thought of, which would have been very simple of execution and also inexpensive. It should have been enacted, say within six or twelve months after the passing of the 1882 Act, that any owner of a performing right of any composition first published before the passing of that Act, who wished to keep his right in force, should enter the full particulars, say, at Stationers' Hall; any owner failing to do so within six or twelve months to forfeit his rights; and the performing right of all compositions not so entered to be free. At the end of the stipulated time the office should at a nominal charge have issued a list of all the compositions entered as reserved, giving first an alphabetical list of the compositions; and secondly, also the composers arranged alphabetically, with their respective compositions grouped alphabetically after their names. If arranged that way, reference would have been easy and very simple. Once issued it would have taken a clerk only a short time, annually, to revise the list by crossing out those pieces which had fallen into the "public domain" during the past year, and noting in the new list those which would become public property during the following year, and at what date. His task would have become less year by year and at last have died out. Such a catalogue would have removed all anxiety, doubt, and uncertainty, and every possibility of "vexatious" proceedings, as those stipulations would have debarred anyone after the six or twelve months had elapsed from enforcing suddenly and without warning dormant and unexpected rights. The penalties of I. 2 might even have remained in force without hardship, because if the law had put it within easy reach for any one to know unmistakably which piece is reserved and which is not, it would serve deliberate and defiant trespassers right to be called upon to make ample amends.

Such course, however, was not adopted; instead of it, power was given to the judge in § 4 to punish the plaintiff as well as the defendant. In spite of this, however, it was soon found that the four enactments of the 1882 Act did not stop vexatious proceedings; but instead of clearing up

our doubts by such provisions as proposed in 1, 2, 3, and 4 it was thought better to enlarge upon § 4, and give further power to the judge of punishing the plaintiff for daring to enforce his legal rights.

ACT IV.—51 AND 52 VICT., CAP. 17 (1888).

"An Act to amend the law relating to the recovery of penalties for the unauthorised performance of copyright musical compositions (5th July, 1888)." It would have been more to the point if the heading had been: An Act to further frighten performing right owners from attempting to enforce their due (or at any rate legal) claims.

Its enactments are:

§ 1. Notwithstanding the provisions of Acts I., II., and III. "the penalty or damages to be awarded upon any action or proceedings in respect of each and every unauthorised representation or performance of any musical composition, whether published before or after the passing of this Act, shall be such a sum or sums as shall, in the discretion of the Court or judge before whom such action or proceedings shall be tried, be reasonable," . . . "may award a less sum than forty shillings in respect of each and every such unauthorised representation or performance as aforesaid, or a nominal penalty or nominal damages as the justice of the case may require."

§ 2. "The costs of all such actions or proceedings as aforesaid shall be in the absolute discretion of the judge before whom such actions and proceedings shall be tried," and repeals III. 4.

§ 3. "The proprietor, tenant or occupier of any place of dramatic entertainment, or other place at which any unauthorised representation or performance of any musical composition, whether published before or after the passing of this Act, shall take place, shall not by reason of such representation or performance be liable to any penalty or damages in respect thereof, unless he shall wilfully cause or permit such unauthorised representation or performance, knowing it to be unauthorised."

§ 4. "The provisions of this Act shall not apply to . . . opera or stage play . . ."

§ 5. Short title: Copyright (?) (Musical Compositions) Act, 1888.

Here *Copyright* Act is a misnomer, as this Act does not alter or enact anything at all regarding Copyright, i.e., the sole and exclusive liberty of printing or otherwise multiplying copies of any subject (see II. 2 and also V. 20), but deals solely with *Performing Right*; it is owing to the inattention to this important distinction that so many confused ideas on this subject exist, and that the legislation upon it is so defective. The *Performing Right* has, as far as I am aware, no parallel in the other branches legislated on in these Acts at the same time. If an author writes a poem and has arranged with a publisher about its publication (copyright), I think I am right in saying that if I buy the same at a bookseller's I may read it at an entertainment without fee or permission (no performing right). An inventor arranges with a manufacturer for the sole right of making, say, his patent clarinet or corkscrew (multiplying-right); then any purchaser may blow on the former as long as the audience will allow him, or draw as many corks with the latter as may be required at any public entertainment without fee or permission from the patentee (performing right given away with the purchased article).

§ 4 leaves the law with regard to opera (if with stage action, as I take it) as it was before. I have quoted § 3 in full for the benefit of lessees, &c., very few of whom seem as yet aware of the responsibility being removed from their shoulders.

The combined effect of § 1 and 2 is, that court and judge have it in their power now, if they thought proper, to push matters to the extreme, to reward the plaintiff with one farthing damages and punish him heavily the same time by ordering him to pay defendant's costs as well as his own! Whilst this measure may have considerably reduced the chance of "vexatious" or unjustified proceedings, it must on the other hand have the effect in many cases of making an owner of *Performing Rights* afraid to sue for damages in "justified" cases, thinking that judge and jury might take another view and make the verdict in his favour a loss to him. This is as unjust towards the proprietor as the uncertainty regarding reserved compositions is towards the performer, and may induce some people to disregard even rights which are to their own knowledge legal and just. I must here also remark that it is a poor consolation to tell a defendant that he may be fined only a farthing and have his costs paid by plaintiff, as I consider the "position" of a defendant, the loss of time and business in consulting lawyers and attending court, the unavoidable extra lawyers', &c., fees, the uncertainty, anxiety,



and worry to himself and family for weeks or months (as adjuncts to the farthing) an undeserved, unjust and cruel punishment for any one who may have tried hard, earnestly and conscientiously to avoid falling into a trap, which to avoid many may be induced rather to pay an unfair demand.

Thus stands the law at present as regards the four Acts on Home Rights, and there it must remain till Parliament takes pity on us, and gives us one Act all to ourselves on *Musical Compositions (Performing Right)* only, which through simple and plain enactments and provisions would enable any one to *inform himself* in an easy manner about any musical composition whether it be reserved or not, thereby obviating at the same time the chance of "vexatious" proceedings against the performer and the stigma attaching to the owner for claiming his due.

With the various defects and omissions fresh in our mind this seems to me the best and most opportune time to sum up to advantage and put together the provisions, which should be embodied in an Act on Home Rights, providing for and doing equal justice to all concerned: Composer, Publisher, and Performer. That would at the same time provide us with a proper, natural, and reasonable scale by which to examine and measure the *International Performing Right Enactments*.

(To be continued.)

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: I have neither time nor inclination to go through Mr. Grönings' long-winded disquisition again, the sum and substance of which I understand to be that he does not want to pay even for the music he does use. If that be not the gist of his "library" argument I fail altogether to see what other conclusion can be drawn from it. Moreover, his idea of English liberty seems to be "take all you can get for nothing." I certainly wish for the better education of the masses, but personally should not care to think I was educating them at the expense of the rights of others. Mr. Grönings, I can only infer, would rather teach the masses with trashy gavottes and claptrap vales, the band parts for which he can obtain for nothing readily, than pay to perform high-class music!

I regret to say it, but I am really afraid that if Mr. Grönings were to arise in his indignation and never perform, say "Faust" or "Carmen" again, the popularity of those masterpieces would still remain as heretofore.

Yours truly,

CLIFTON BINGHAM.

London, November 18, 1889.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR: Could not the difficulty of the "performing rights" which calls forth the flowery eloquence of some of your correspondents be met by the passing of a short Act to the effect that no fees should be recoverable for a first infringement of any reserved right of performance unless due notice had been served on the performer of the intention and right to claim a fee? This would only be in accordance with the customary procedure of English law. Even when liability is known payment cannot be enforced until a summons has been served on the debtor. A landlord cannot break into his house vacated by a defaulting tenant until he has duly notified his intention of so doing on the front door, and even a dog is allowed one bite before he can be proceeded against!

I remain, yours very truly,

F. GILBERT WEBB.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: If you will again allow me to occupy your space I should like to expose what appears to me to be the fallacy underlying one, if not the chief, contention of Mr. Grönings in this week's correspondence. Mr. Grönings evidently feels himself on sure ground, for, not content with adducing this argument in reply to Mr. J. P. Mann, he reiterates it in more general terms in answer to Mr. Moul. Let me try to undeceive him.

Mr. Grönings complains of the injustice of claiming royalties from performers instead of enforcing them, in the first instance, against publishers. Now, sir, I have no desire in this discussion to favour one side or the other. I should be satisfied—aye, I should rejoice—if, through my intervention, Mr. Moul were aided in establishing his rights and Mr. Grönings in demonstrating his wrongs. Hitherto, it must be confessed, neither my efforts in that direction nor, for the matter of that, those of your correspondent, Mr.

Mosely, have met with the recognition they merit from either protagonist, though I doubt not that your readers—lookers on see most of the game—are capable of appraising the value of the advice tendered. The goal of success might be within measurable distance if only Mr. Moul could be prevailed upon to define the legal position he is wishful to maintain and Mr. Grönings could be persuaded to abstain from advancing pretensions which are clearly untenable. But, to return to the subject more immediately in hand.

Let us see what Mr. Grönings' grievance against Mr. Moul really amounts to. He says in effect:—What do you want to hit me for? If I, the performer, have done wrong—and I do not say I have not—why don't you commence by striking my big brother, the publisher, who is the *fons et origo* of my alleged wrong-doing?"

The answer is as plain as anything can be. The law affords Mr. Moul a twofold remedy, viz., against the publisher and against the performer. He is at liberty to pursue his remedies concurrently or successively, and in whatever order may seem to him advisable. So far, then, as he is concerned, the matter resolves itself into one of expediency. He selects the performer as the person against whom he first chooses to assert his rights. Why should he not?

The tendency of reasoning which would deny to Mr. Moul this undoubted option is calculated, in my opinion, to weaken appreciably the case which Mr. Grönings is endeavouring to present.

Faithfully yours,

LEX.

## DANCING AS A FINE ART.

BY J. F. ROWBOTHAM.

Among the various arts which claim public attention nowadays, dancing is unaccountably neglected, and seldom seems to be thought of as a fine art at all. Yet in its higher and its humbler forms alike it deserves the name and the consideration in a very marked degree. It is living sculpture. The dancer throws off spontaneously in a few minutes a hundred poses, of which the sculptor laboriously preserves in stone but one. It is simplified painting, and presents to our eye the various attitudes and groupings which the artist on his flat canvas makes clear only by an illusion. It is incarnate music. The rhythm, almost the melody of music, are distinctly visible to the eye in the dancer's motions, and the harmony of his action may be a fair representative of music's harmony likewise. As being an artificial treatment of bodily movement, and in that way entirely distinct from walking and running, dancing clearly deserves the title of an art. From the considerations above mentioned, it will be seen to merit the *soubriquet* of a fine art.

In what scenes and under what forms do we find dancing to-day? It has plainly quite lost that public estimation which it enjoyed in antiquity, when among the Greeks, for instance, "the first dancer" was synonymous with "the first hero," and when the dances of the nation were public ceremonies of State which religion sanctified by its presence and the government by its support. In modern times there are but two arenas for the dance—private life and the ballet. We do not propose to consider the first of these two spheres, where the art labours under so many drawbacks to a reasonable maturity, where long trains, indifference, and conversation combine to repress its improvement, and where that most fatal opinion prevails that no one should dance too well for fear of resembling a dancing master.

In the ballet we see dancing under the most advantageous circumstances which at the present day it enjoys. Yet how very unfavourable these circumstances are, and how curtailed the sphere of the art as practised among us, may be easily gathered from the obvious reflection that male dancers are not admitted to the ballet, and that the female element reigns exclusive and supreme. By this means modern dancing possesses lightness without gravity, charm without impressiveness, and gaiety without dignity. The only occasion of late years when we remember to have seen men on the stage was in the Italian ballet of "Excelsior" at Her Majesty's Theatre in 1886. The effect of their heavier and more cumbersome movements was to produce a contrast which brought into stronger relief the lightness of the *coryphées*, and served, so to speak, as a firm and solid background for the moving and volatile scene in front. To see a troop of men dance down the stage amid the flutter of gauzy nymphs around them is to see a sight which gives that majesty to the picture so often lacking and so much desired. Such an effect, however,

of the male dancer is completely lost when the troop or ballet of men is superseded by the *primo ballerino*, or single dancer, in which form the introduction of men on the stage is not unknown in modern ballets. Signor Cecchetti and Signor Albertieri may be remembered as *primi ballerini* in London ballets—one of them is still with us. In their case the dignity of masculine dancing degenerates into pantomimic dexterity. Signor Cecchetti was very disappointing in this particular. With all the qualifications to dance with magnificent grace, he continually suffered himself to indulge in bounds, turns, and pirouettes which would have done credit only to a harlequin. The ballet of men has no opportunities for such uncalled-for display; and the best qualities of male dancing—its comparative simplicity and its solidness—are seen to perfection in them. In an ideal ballet the proportion of half men and half women, or a third men and the rest women, should be the scale adopted. Modern ballet masters confess to the necessity of some such infusion, in their constant practice of arraying half the *danseuses* in male attire, which does not at all answer the purpose stated above, and often has a very foolish effect.

As a consequence of this banishment of men from the stage, the ballet has become enfeebled. It has lost any higher aims, we fear, than to furnish a pretty amusement. A striking stroke of feebleness and a sign of almost dotage, is the introduction of young children on the stage, whose infantine poses and movements are intended to interest, scarcely to captivate, the audience. Their importation into the ballet is a hazardous thing at the best, as likely to induce reminiscences of the pantomime; and, when employed, should only be sparingly employed. But of late the fashion has arisen of using these children in large numbers, so that a whole ballet has been ere now composed of them. We remember seeing such a ballet; the coryphées in it were young children under ten or twelve, with a select band of infants whose ages could not have been more than five or six. The latter in the course of their dancing would occasionally fall down, or come into collision. In opposition to this line of development, a ballet of boys and youths has recently been tried at New York with considerable success, the freshness of their style and the easy grace of their movements having excited general admiration.

A remarkable step towards the improvement of the ballet has been made by the introduction of the dramatic ballets during the last two or three years at the Empire and the Alhambra, principally the former. The employment of a definite plot as the basis of the action has effectually put a stop to that old form of the entertainment, which consisted in a number of white-robed dancers coming in and dancing for ten minutes or a quarter of an hour at the stalls, succeeded by the *entrée* of the *première danseuse*, who made impossible pirouettes on her toes, while the rest of the troupe stood round in a ring staring at her, as if bewitched, or giggling at the audience. Admirers of the ballet may congratulate themselves that such an exhibition is a thing of the past. The ballet has passed or is passing into a spectacle, and is gradually usurping the place of the now antiquated pantomime, as a far more rational entertainment, and one that has the advantage of lasting all the year round instead of being confined to Christmas. Taking the last four ballets of the Empire Theatre as an illustration—"Dilara," "Rose d'Amour," "Diana," and "Cleopatra,"—we shall be aware that the tendency to a regular and consistent plot has increased in each one of them. The first-named was still on the lines of the old ballet; but the second contained a well-worked narrative, the tale of a Slavonian bride and her fatal rose, whose magic virtues were the means of introducing into the plot the necessary sprites and fairies. In "Diana" the Greek legend of Actæon, which was elaborately treated, served as the plot of the piece. In "Cleopatra," at present running, the main incidents of the narrative are drawn from Shakespeare's play.

To carry this healthy tendency in the reformation of the ballet to its completion there might be many suggestions made, of which we only select here the most important. Firstly, the story of the plot should be entrusted to an experienced dramatist, who knows how to interest his audience, and not merely committed to the ballet-master, whose capabilities do not lie in that direction, but are entirely centred on the manipulation of his dancers. These two should work together, much in the manner of librettist and composer in the construction of an opera. We should then be delivered from many silly and childish incidents in the course of the ballet, and from that general littleness of interest which marks even the best works of the class. If, in addition to the gay display of the costumes and dancing, the audience could be vividly interested in the development of a thrilling plot, the ballet would speedily attain a position as a public entertainment which might threaten very seriously the popularity of the dramatic stage.

We need not point out, in the second place, what a favourable effect this would have on the action and deportment of the principal dancers. Then dancing would be a fine art indeed, if, instead of coming on the stage to exhibit the results of a skill which are purely technical, they were required to exemplify in their dancing the strongest passions of tragedy or the lively emotions which naturally express themselves in the conduct of really interesting incidents. The ancient Roman pantomimes, which displayed the events of an entire and elaborate drama by means of dancing alone, seem to have carried this art of emotional expression to its greatest height; and only by a similar aim being clearly set before them can modern dancers pass from being mere skilful performers, a little higher than acrobats, to be great popular artistes whom multitudes will flock to see.

Until that period shall arrive, which is not an impossibility, the rôle of the *premières danseuses* should be curtailed in ballet as much as can be, because their performances in the meantime are so much alike as to be monotonous; and directly they appear the audience knows what to expect. I think a fair description of these performances is the following:—First, a mincing run from the back of the stage to the footlights, to receive applause if any, and to smile on the audience. Then, a dance round the stage, twice or thrice repeated. Then, walking on toes; and, amidst universal applause, dancing on toes round and round the stage—which concludes the exhibition. Were ballets limited to the exertions of the solo dancers as at present understood they would soon lose favour with the public. The real vitality of the dancing commences only when the *corps de ballet* itself is on the stage; and the genius of the ballet-master or mistress consists in the management of masses. With all due respect for Madame Katti Lanner, who has the management of nearly all the ballets in London, and whose good taste and cleverness are proverbial, she seems to have a very pronounced partiality for poses and groupings, and to excel in this branch of her art rather than in realising that flashing and ever-moving life of the stage in which the highest charm deservedly consists. How frequently do we see in London ballets—and we are speaking exclusively of the best of them—the dancers, after a few graceful manoeuvres about the stage, and just when the eye is interested in following the increasing intricacy of their motions, break off abruptly and most disappointingly, and form themselves by the aid of sashes or flowers in a graceful but undesirable stationary group. Again they start on their airy evolutions; and once more, when the pleasure of the sight is just beginning, they are petrified into a pose again with baulking regularity. This is not as it should be, and implies a want of due appreciation as to what constitutes the chief beauty of the spectacle. Dancing is essentially the art of movement, and the ballet is a multitude of movement. Poses and statuesque groupings should be used very sparingly, and should seldom be extended to the whole stage at once—not more than once in a tableau. They may be skilfully employed now and then to rest one division of the dancers while the other continues in motion; but when their purpose passes from this and becomes an aim in itself, it conduces to deprive the ballet of life and becomes the cause of unavoidable heaviness.

For a similar reason, it is the worst policy on the part of the ballet-master to have anyone on his stage still. Spectators new to the entertainment may at once set down a ballet as inferior when they see ballet girls standing about doing nothing. There is no reason that they should cease their movements, even though their forward part in the general dance has come to an end. As little as singers in a chorus have a right to cease when contributing to the general harmony, so little have dancers in a ballet the right to be still in an entertainment where harmony is motion. The amazing improvement of the effect if the girls, instead of standing at the wings, are made to move even a few paces hither and thither, to mark time, to sway their bodies rhythmically, or to employ any similar device which prevents entire tranquillity, need only be seen to be at once recognised.

For this purpose the use of the arms deserves very much to be recommended. The arms form an element in the art of beautiful motion which modern ballet masters leave out of sight altogether. We recollect to have seen scores of ballets in London in our time, but never once to have witnessed all the girls raise their arms in the air at the same time. Yet here was the simplest and most obvious of effects ready for use, and quite neglected. A forest of white arms constitutes one of the most lovely spectacles which the eye can look upon. When those arms begin to move the effect is considerably enhanced. They are like beautiful branches waving in the gale. But when in place of so simple and primitive a treatment of the



arms they become the subject of elaborate art; when the dancers are made familiar with numerous and studied motions of their arms, any of which they can one instant adopt and the next vary; when round the main troop of the dancers who are in motion on the stage kneel the rest of the ballet, making graceful and rapid movements with their arms alone; when *en masse* all the dancers suddenly sink on the stage, and produce an excellent picture by the waving of their arms and the curves and flexures of their bodies—we are aware that we are in presence of a new art entirely superior to the homelier and heavier form which we are accustomed to. Spanish and Moorish dancing-girls—possibly the finest dancers in the world—will be noticed by those who have seen them to give extraordinary prominence to the motions of their arms and the bending of their bodies. Among the latter of the two the steps of the feet are comparatively neglected, and everything is as it were sacrificed to the deportment of the upper part of the body. A natural instinct teaches these uneducated geniuses to study that which we, with all our cultivated experience, so sadly neglect. The steps, which no one sees, are paramount with us; the expressive arms and body, which stand out full to the eye, are left to take care of themselves, and ballet-girls, in this respect, unless positively awkward, need never fear the admonition or expect the advice of their master.

### MR. AND MRS. HENSCHEL.

It is not, we trust, impertinent to say that the lady and gentleman whose portraits are this week presented to our readers form in many ways an uniquely ideal couple. A husband is here seen distinguished highly in every branch of the musical art as conductor, composer, singer, and pianist, wedded to a lady than whom there are few more charming and refined singers. The concerts given by Mr. and Mrs. Henschel are undeniably counted as amongst the most interesting events of the musical season; and the announcement that they are soon to be resumed, coupled with the fact that Mr. Henschel's Orchestral Concerts have already commenced, justifies us in believing that the portraits of the accomplished pair will be received with peculiar interest.

Georg Henschel was born at Breslau, February 18, 1850. At the age of eleven he commenced his studies under Dr. Schaeffer, musical director of the Breslau University. A year later he made his *début* as a pianist at Berlin, where he played Weber's concerto, having already composed a good deal of music which evinced much talent. In 1867 he entered the Leipsic Conservatoire, studying under Moscheles, Richter, Reinecke, and Goetze. Having spent some time in Weimar, where he made the acquaintance of Liszt, he settled in Berlin, studying further under Kiel and Schulze, and occupying much time in composition. One of his most marked successes as a singer was made at the great Cologne Festival of 1874, which led to a multitude of engagements throughout the Continent. In 1877 he came to London, and in 1879 produced, for the first time in England, Brahms' "Triumphal Hymn." He visited America in 1880, and in the following year married Miss Lillian Bailey. The same year was signalised by the invitation made to him to become the conductor of the Boston Symphony Orchestra, which he accepted and held for three years. Returning to Europe in 1884, he travelled for some time, giving concerts with his wife in all the principal cities. In 1885 Mr. Henschel finally settled in London, where he has since resided, and where, in 1886, he established the London Symphony Concerts. For the benefit of the unhappy few who may be unacquainted with the fact, it may be repeated that Mr. Henschel is a successful conductor, a graceful composer, a singer in whom consummate tact and skill atone for all vocal defects, and an unrivalled accompanist.

Mrs. Henschel (Lillian Bailey) was born in Columbus, Ohio, in 1860. In her childhood, having displayed unmistakable musical ability, she was provided with such instruction as was available, and in 1874 was taken to Boston, where her vocal studies were prosecuted under Madam Rudersdorff. Her first public appearance was made at a concert given by Mr. B. J. Lang in 1876, at which she achieved a success as great as it was immediate, and for the next two years her services were everywhere demanded. In June, 1878, she visited Paris, where she was placed under Mme. Viardot-Garcia. In the spring of 1879 Miss Bailey visited London, where she won the highest honours at the Philharmonic and other important concerts, including the Popular, Richter, and Crystal Palace. In 1881 she married Mr. Henschel, and her career since then has been as successful as might have been expected in the case of a singer who unites in herself so many admirable artistic qualities.

### THE FINE ART SOCIETY.

BY WILFRED PRÆGER.

The collection of sketches and studies by various artists, on view at the galleries of the above society, would seem at first to be of interest to art students alone; but the fact that Mr. W. B. Richmond, Mr. Burne Jones, Professor Legros, Mr. Poynter, and Sir Frederic Leighton are each represented by a large number of sketches, while Mr. Watts, Mr. Alma Tadema, Mr. Albert Moore, and Mr. Frank Dadd also contribute will suffice to guarantee the importance of a visit to all who are interested in any way in pictorial art. Mr. Walter Crane sends the original illustrations for head and tail pieces of "Household Stories." Mr. Sainton shows some delicate silver point work in a study of a young boy's head, and Mrs. de Morgan's work in gold paint on dark ground is noticeable by reason of the peculiar effect obtained.

The coloured sketches are few, the most important being Mr. Moore's pastels, "A Collector of Shells" and a "Dressing Room," in which we find his well-known decorative conception of figures expressed in feeling lines and delicate tints. Mr. Moore's figures are essentially decorative—they appear to have been born for the express purpose of inhabiting panels, and yet in their own way they are natural. It is difficult to reconcile Professor Legros's figure-drawings with his landscape studies, for whereas the former show a mastery over materials and a bold conception the latter might be copies of pictures belonging to the Morland period, when naturalism and convention were still struggling for pre-eminence. As the majority of the exhibits are studies for pictures now well known, or merely slight records of pose or arrangement of drapery, it will be of little value to attract attention to any one in particular. A tree study by Mr. Ruskin which does not figure in the catalogue should, however, be noticed, as it cannot but be of interest to see how Mr. Ruskin endeavours in his practice to embody those theories which have placed him at the head of the century's art critics.

### PASTELS AT KENSINGTON.

Miss Seymour has selected an unfortunate spot for her exhibition of pastel work, for whereas amateurs will readily swallow and appreciate all that is provided for them in the neighbourhood of Bond-street, few would care to find out for themselves the value of a collection on view in Kensington. And yet there is sufficient value in Miss Seymour's work to render it worthy of a visit. There is the usual drawback which belongs to what artists call a "one man show," namely, the presence of the painter's weaker attempts side by side with the best efforts, but this is unavoidable.

The work in question shows clearly that Miss Seymour is trying to avoid those particular dangers of pastel, the erratic outburst on the one hand and the drawing school convention on the other, and we would rather consider the collection as showing what the artist can do, than what she has done. Two pictures from the mountain tops, No. 5, "The Oberland from the Rigi," and No. 9, "Departing Day," afford clear evidence of power. The treatment of the subject is in each case thoroughly honest, trickery is carefully avoided, and the result is good. The sense of colour and atmosphere in "Departing Day" is true enough to make us wish that the subject had been worked out on a larger scale. The "River Mist," No. 11, which records a view of Boppard-on-the-Rhine, with the surrounding mountains veiled, suggests well the character which belongs to the Rhine before all rivers, but is not quite as powerful in manipulation as the two pictures before referred to. "Polperro, Cornwall," No. 21, is worthy of notice; the representation of the broken lights is distinctly bold, and the picture shows that the artist is at her best in those effects which are farthest removed from the commonplace. No. 36, which shows a long line of waves breaking upon a low level shore, reminds us in subject of the work which Mr. Laidley delights in. The colour in the foreground is a little unequal, but the distance and the feeling of loneliness which pervades the scene lends an interest to the picture, which has not failed to please a purchaser. In conclusion, we may say that a fair proportion of the exhibits shows artistic qualities, which, with careful attention to the selection of subject and a suitable treatment, should lead the artist to some really excellent results.

W. P.

## The Dramatic World.

### THE COMEDIE FRANCAISE.

LONDON, WEDNESDAY, NOVEMBER 20, 1889.

MY DEAR MR. FIELDMOUSE,—

I promised to give you some account of a year's work of the Comédie Française, and as the London theatres obstinately refuse to find me anything to write to you about I will keep my promise now.

The year whose history I will briefly tell you is 1877, some months of which I spent in Paris. It was only, I think, a fair average year for the house of Molière, but a bare record of its work is enough to make a Londoner weep tears of envy.

I do not say that its best performances were better than the best of the English stage; I am not even sure that they were so good, that there was in them as much nature and as much originality. But the range of work was so far wider, the system so much more dignified, tending so much less to self-seeking, it was such a far better training for actors—and for audiences.

How 1889 compares with 1877 I cannot say. The company is certainly weaker in that it has lost Madame Bernhardt, Coquelin, and Delaunay; but the system is still the same, and the company no doubt a very fine one. And then the manager is not an actor, and the "long run" system does not obtain there; and these are two great things.

I have not a full list of the 1877 company, but two years earlier it contained 49 actors and actresses, and among them MM. Got, Delaunay, Bressant, Coquelin, and Febvre; and, besides Mdlle. Bernhardt, several actresses of real power. And it had in M. Perrin a manager of high ability, who at least made the theatre far more successful than it had ever been, while keeping it, artistically, at a level which it makes English eyes dizzy to look up to. Yet he was reproached for mounting plays too gorgeously, for sacrificing too much to the tastes of the day, and—on the other hand—for not "moving with the times" sufficiently.

But he produced seventy-six plays, all rehearsed and mounted with the utmost care, during the year 1877; and this seems to have been about his usual number. Of these plays four were new, though three of the four were only one-act pieces; and there were at least four revivals on a grand scale of famous pieces—ancient or modern—such as would attract a "first night" audience of the highest distinction. Fifty of the seventy-six were important pieces in three or more acts; fifty-one belonged to the "modern *répertoire*," and twenty-five to the classic.

I will go quickly through the year, and you shall see how busy Frenchmen can be when art is in question. January began with a fortnight fuller of work than is usual even at the Français. The new piece which was then running—which was being played about three times a week, that is to say—was "L'Ami Fritz," one of the most exquisitely-acted comedies that I have ever seen. Of classical plays "Le menteur," with Delaunay as a delightful teller of lies; "Les Fourberies de Scapin," with the Coquelins as the two valets; the "Plaideurs" of Racine and "L'Epreuve" of Marivaux, "Rome Vaincue," a tragedy then new, in which Sarah Bernhardt had made a great success in a part quite out of her usual line; De Musset's "Il ne faut Jurer de Rien;" Augier's "Philiberte," Octave Feuillet's "Supplice d'une Femme," were among the modern plays acted in that fortnight; with "Une Chaîne," by Scribe, a five-act play from which Mr. Grundy took the idea of his "In Honour Bound," and a crowd of little pieces—"Le Pour et

le Contre," the charming "Cigale chez les Fourmis," the "Luthier de Crémone" (known to Londoners as "Fennel"), "La Joie Fait Peur" (Boucicault's "Kerry"), "Chez l'Avocat" ("Six and Eightpence"), and "Le Village" ("The Vicarage"). It seems rather mean of a Parisian theatre to play so many English pieces, but its excuse is that they were written in French first.

The fortnight was closed by a pleasant solemnity held every year in the House of Molière on the anniversary of the poet's birth; like to which, if somewhat less, are the annual rejoicings on the birthdays of Racine and of Corneille. Historians own, however, that a rather dull evening was spent on the 15th of January, 1887, when the constantly played "Ecole des Femmes" and "Malade Imaginaire" were acted: it was said that some pieces less often seen should have been chosen. Indeed, I believe that M. Perrin intended his revival of "Amphitryon" for this evening, but very properly withheld it, as it was not completely ready. After the "Malade Imaginaire" came the *Cérémonie* proper to the day, at which Got—the *doyen*, the senior member of the company—presided with all gaiety. Then there was the little *à propos* comedy generally played on these occasions: this year it was "Le Magister," a merry trifle by M. Ernest d'Hervilly, in which Coquelin appeared as Molière and Barré as his father.

Before the end of January six more plays of importance were given, with four one-act comedies—"Gringoire," which we know as "The Balladmonger," "Les Ouvriers," "Un Caprice" of Alfred de Musset, and the "Précieuses Ridicules," with Coquelin in one of his most magnificent creations. The fullgrown plays were the "Paul Forestier" of Augier—not one of his greatest successes; "La Fille de Roland," a charming poetical play, in which Sarah Bernhardt was at her best; the ever-delightful "Mademoiselle de Belleisle;" and Scribe's capital comedy "Oscar" (adapted as "The Snowball"). Of classical plays were performed "Le Philosophe sans le Savoir"—interesting as the first play of the newer school, the earliest of "domestic dramas"—and "Phèdre," with *la Bernhardt*, of course.

January was the hardest working month of the year, but M. Perrin—just recovering from an illness—did not spare himself in February, when, besides four little pieces, nine long plays were produced for the first time in the year. Four of them to be sure were comedies of Molière, which are always in readiness in the Rue Richelieu; but none of these were given without interesting changes in the cast, experiments, improvements, or promotions. Thus in "L'Avare," played ten times this year, Maître Jacques was played successively by Got and the two Coquelins, Valère by Dupont-Vernon and Prudhon, Anselme by Chéry and Martel, Frosine by Mesdames Provost-Ponsin and Dinah Felix, and Marianne by Mdlles. Reichemberg, Baretta, and Martin. Only the title-*rôle*, Harpagon, remained always in the hands of Talbot—a very old but not a remarkable actor, who continued the ancient traditions of the part: which were the next year to be completely destroyed by Got.

M. Dupont-Vernon, one of the younger actors, was allowed to try his hand at Tartuffe, which Coquelin had never ventured upon in Paris; and "L'Etourdi" and "Les Femmes Savantes" were also played. Of modern comedies, Scribe's "Bataille de Dames" ("The Ladies' Battle"), and "Adrienne Lecouvreur," with "Le Duc Job," and "Mdlle. de la Seiglière"—this last to be performed fifteen times during the year—were all revived this February; but in nearly all cases with actors who had played in them before more or less recently.

The important revival of the month was, indeed, as far as the actors were concerned, a first production. This was "Chatterton," the drama by Alfred de Vigny, originally performed at the



Théâtre Français in 1835: almost forgotten, and quite grown out of fashion, in 1877. It was now acted, according to the generous custom of the theatre, for the *début* of a young tragedian of some promise named Volny, a pupil of Talbot. He was moderately successful; but the day for such a piece had gone by, and—though well played and beautifully mounted—it did no one much good except the charming Emilie Broisat, whose performance of the heroine gained her promotion to the rank of *Sociétaire*. (Need I remind you that the *sociétaires* are the company proper, each with a share in its profits: the *pensionnaires* being only engaged at a fixed salary? In 1877 there were about twenty of the former to thirty of the latter.)

Behold! I have already written you a long letter, and have not come to the end of February yet. "I'll end my exhortation after" a week or two; for the main interest of the year is yet to come. But in two months forty-three pieces—twenty-six big and seventeen little—had been played; and during this time "L'Ami Fritz" was steadily keeping up its success—it was played seventy-four times in the year, always to full houses: an important new play was in rehearsal, several revivals of great interest were announced, and all the while the Reading Committee was weighing in the balance (and generally finding wanting) new plays by authors known and unknown. M. Perrin had even approached that notorious Zola, with a view to some production of the newest school, but nothing came of it except the objurgations of a startled press.

Enough! Your mouth is watering.

Your once-fortunate,  
MUS IN URBE.

## THE DRAMATISTS.

### XIV. TERENCE—"THE BROTHERS."

We have few plays so elaborately dated as those of Publius Terentius Afer. The last he wrote was this comedy of "The Brothers," or—

#### ADELPHI.

Acted at the funeral games of L. Æmilius Paulus, when  
Q. Fabius Maximus }  
and } were Curule Ædiles.  
P. Cornelius Afer }

By the company of { L. Attilius of Præneste  
and  
Minutius Protinus.

Flaccus, made free by Claudius, composed the music, which was performed on Tyrian flutes.

From the Greek of Menander, and acted

Under the Consulship of { L. Anicius  
and  
M. Cornelius.

A. U. C. 591.

As was the fashion in Roman comedies, the scene does not change throughout the play; it is laid in the street, between the houses of two of the principal characters.

One of these, Micio, a well to do old bachelor, appears and soliloquizes. He has adopted Æschinus, the rascally son of his brother Demea, and is bringing him up with systematic indulgence; while Demea is bringing up his other son, Ctesipho, with systematic severity, at his country house a few miles out of town.

Demea comes and scolds his easy-going brother. Here has young Æschinus just broken into a house of ill-fame, thrashed the owner, and carried off a singing girl. And, indeed, when the old men have gone Æschinus rushes in with his sword drawn, accompanied by the girl and some slaves, and pursued by Sannio, keeper of the house in question.

Æschinus refuses to give up the girl, has Sannio beaten, and goes into Micio's house. Then Syrus, a slave of Æschinus—the comic valet who lasted till Molière, and, indeed, has hardly died out yet—takes advantage of the fact that Sannio is obliged to start upon a voyage almost at once, and makes a very good bargain for his master.

Then the severely brought-up brother, Ctesipho, comes and shows his gratitude to Æschinus, who only carried off the singing-girl for him.

But more of Æschinus' rakish proceedings are shortly brought to light; the girl he really loves, Pamphila, is about to become a mother. From the house opposite her nurse is sent for a midwife; and Geta (an old servant) comes, lamenting that Pamphila's lover has deserted her in her trouble for this singing-girl. He, like the rest, supposes that Æschinus carried off the girl for himself, and he goes to complain to Hegio, an old friend of the family. Two scenes later Hegio returns, and tells Micio of the wrong that Æschinus has done; the good-natured old gentleman promises redress, and goes with Hegio into the house of Pamphila to assure the poor girl that her lover is not faithless.

Meanwhile the stern father, Demea, has found out that his model boy, Ctesipho, is concerned in his brother's misdeeds; but the cunning servant, Syrus—who makes game of Demea throughout the piece—sends him on a fool's errand to his country farm, saying that the boy is there.

When (after Hegio's first scene) Demea returns—that farm was evidently in the suburbs—Syrus persuades him that Ctesipho had only stayed to reproach his brother for the error of his ways, and again makes Demea a kind of April fool, getting him to go after his son to a non-existent shop at the other end of the town.

When Micio leaves Pamphila he meets Æschinus and teases the boy—who sincerely loves her—by pretending that another man, as Pamphila's nearest relative, is compelled by the law to marry her. Then he good-naturedly relieves Æschinus' trouble, promising that he shall marry her himself.

Demea, returning from his errand, is shocked at this; his son to marry one woman while he has another—the singing girl—in the house! But after another scene with Syrus, who is very drunk this time and less respectful than ever, Demea finds out (like Sir Peter Teazle) the truth about his two boys. He is furious, and argues in defence of his system with Micio who naturally has much the best of it.

The play is apparently over, but a curious change comes before the end. Demea resolves to adopt—or pretend to adopt—his brother Micio's system of gentleness and indulgence. He says the most flattering things to Syrus and Geta; he bids Micio pull down his garden-wall that Pamphila may be carried to her new home at once; he urges him that it is his duty to be agreeable and marry Pamphila's old mother—and Micio half gives way!—to give Hegio a piece of land and Syrus and his wife their freedom and a little money; and chuckles over this hoisting the good-natured man with his own petard.

The play concludes with an unexpected moral. Demea says that it is very easy to be popular if you spoil people and indulge them in everything; and his sons commit themselves to his guidance. He agrees that Ctesipho shall marry the singing girl, and Æschinus ends the comedy with the brief epilogue customary in Roman plays—"That's very reasonable. Gentlemen, your favour!"

## NOTES AND NEWS.

Actors and playgoers heard with real regret last week of the death of E. D. Ward—following all too closely on that of the popular young burlesque-actor, George Stone. E. D. Ward—"Teddy Ward," as his many friends called him—though he was only a young man, had been an actor of established position in London for several years. He was Mr. Toole's right hand man for many seasons; and his versatility and utility were proved by the fact that when he left Toole's theatre for America the parts he had played had to be distributed among no less than five members of the company. Young men and "character-parts," comic people in farces, and singing-parts in burlesques, he was at home in all of them, and played all not only with intelligence and skill, but with a genuine sense of humour. He was, too, a very good story-teller in private life, and, like so many actors, a most pleasant companion. He was married to Miss Effie Liston, daughter of the old manager of the Olympic, and also a member of Mr. Toole's company for some years.

It would seem that in the cases of both Ward and Stone death was hastened, if not actually caused, by the abominably insanitary condition of the dressing rooms of our provincial theatres. Many of them are quite as bad as the rooms in those pesthouses which Mr. Montagu Williams is now so properly shutting up. They are attics or cellars, with bare boards, a rickety chair or two, draughts, bad smells, a minimum of accommodation, a maximum of disagreeables. None of us would dream of bidding our

servants dress in such places; yet those of us who happen to be provincial actors, or London actors on a temporary tour, have to put up with them—and dress in a cellar eight or ten together, thankful that an underground room can hardly have both rats and draughts.

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Miss Grace Hawthorne, the lessee of the Princess's Theatre, is, she assures us, just now one of the busiest women in London, for in addition to her arduous labours in connection with her newly-decorated theatre in Oxford-street (which shortly reopens with Brandon Thomas's new play, "The Gold Craze") she has been daily rehearsing Sardou's celebrated play, "Theodora," with which she opens her provincial tour at Brighton. She has been for the past month studying this rôle in Paris, under the immediate instruction of the author, M. Victorien Sardou. The English adaptation of this play is by Mr. Robert Buchanan, and the entire production is under the personal direction of Mr. W. H. Vernon.

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"The Jackal," a new play declared by some indiscreet journal to be the work of "Alec Nelson," is to be produced next Thursday under the captainship of an enterprising young actress, Miss Bealby. The chief part was to have been played by Miss Gertrude Kingston, whose recent fall from a horse was chronicled in a hundred papers; but the accident proves to have been no mere *réclame*—like certain slips down certain Swiss precipices—but serious enough to compel her to relinquish the part in question. It will be undertaken by a very clever and, though yet young, a very experienced actress, Miss Maud Milton.

#### AVENUE THEATRE.

The "Belles of the Village," who made a most successful *début* on Monday afternoon last, will probably form one of the most attractive features of the approaching Christmastide, for in spite of all that has been written concerning the supposed evils attendant on employing children on the stage there is a freshness and charm about their performances which make such occasions decidedly enjoyable. The simple story of the loves and misunderstandings of village swains and lasses written by Mr. Hugh Foster is admirably adapted for its purpose, and is cleverly unfolded by a company of young performers, some of whom evince decided dramatic talent; notably Master Alfred Bovill, who humorously plays the part of the village Beadle, and Miss Lizzie Primmer, who as the Beadle's daughter has her affections so trifled with by the gay Captain Plume, cleverly impersonated by Miss Annie Fieber. The pure fresh voice and pretty singing of Miss Bessie Graves in the character of the Belle of the Village also much contributes to the general success. The music, composed and arranged by Mr. John Fitz-Gerald, principally consists of a judicious selection of old English ballads, amongst which, "See the rosy morn appearing," "Once I loved a maiden fair," and "Since first I saw your face," sung to their original words, are still found to possess much of their old charm. These are cleverly and appropriately introduced, and preceded by a bright and neatly written overture, the whole work evincing artistic perception and musicianly knowledge happily applied. There are two charming ballets, in which the extremely clever dancing of Miss Rose Kilner and Miss Rose Begarnie—the latter a veritable *première danseuse* in miniature—may be specially mentioned.

By Lessing's "Laßcoon" . . . the difference between the arts of design and language was made clear; the summits of the two now appeared sundered, however near their basis might border on each other. The artist of design should keep himself within the bounds of the beautiful, while the artist of language, who cannot dispense with striking objects of every kind is permitted to ramble abroad beyond them. The former labours for the outer sense, which is satisfied only by the beautiful; the latter for the imagination, which may even reconcile itself to deformity.—Goethe.

One of the essential principles of all good art is, that if a thing is conspicuous, it ought to be able to bear close examination. . . . To show a beautiful thing because it is beautiful, there is no vulgarity in that, but to show anything whether beautiful or ugly for the sake of show, that is vulgar.—Eustace Balfour.

## The Organ World.

### MUSICAL ACCOMPANIMENT OF THE PSALMS.

F. GILBERT WEBB.

(Continued from page 809.)

Although the traditional superscriptions are too vague to permit of didactic deductions, they are yet, when considered with the chief theme of their respective psalms, highly suggestive to the musician; and, with the account of David's choir given in 1 Chron., xv., and other concurrent testimony clearly demonstrate that the ancient psalmists attributed much importance to variety of accompaniment, and used all the appropriate musical resources then at command to enforce the words of the text. Practically nothing, however, is known regarding the music to which the psalms were originally chanted, and it is highly improbable that melody, as we understand it to-day, existed in those times; if, as suggested by some authorities, certain words in the superscriptions refer to then well-known "tunes" this word must be understood as merely signifying a distinctive rhythm or peculiar vocal inflexion approaching in character the Gregorian tones so called. Our ears have been so persistently trained to regard every musical progression in relation to a tonic that many would seem to think that melody cannot exist apart from this musical goal; but the Eastern musicians were as unfettered, then as now, by the modern "tyranny of the scales," and their music still meanders on in what to us seems endless and monotonous recitative, but which to them as fully expresses their emotions and satisfies their musical requirements as our more formal compositions gratify ourselves.

Similarly, with regard to musical form, the ancient psalmists evidently pursued certain methods which, to judge from the rhythmical structure and recurrence of particular portions or verses of a psalm, were considerably in advance of rudimentary form, i.e., simple repetition, and although, as in the matter of tonality, we must not judge them by the standard of our formal developments, there would seem to have been a nearer approach to modern requirements in this particular than in tonal finality. Take for example, the last portion of Psalm XXIV.:

"Lift up your heads, O ye gates;  
And be ye lift up, ye everlasting doors;  
And the King of Glory shall come in.  
Who is this King of Glory?  
The Lord strong and mighty,  
The Lord mighty in battle.

Lift up your heads, O ye gates;  
Even lift them up, ye everlasting doors;  
And the King of Glory shall come in.  
Who is the King of Glory?  
The Lord of hosts, he is the King of Glory.\*

Few modern composers are provided by their lyrist with more highly-suggestive matter, or lines so appropriately arranged for musical illustration. Note the coherent and accumulating strength of the answers, "strong and mighty," "mighty in battle," culminating in the decisive "Lord of hosts"; the crescendo-like effect of the word "even" at the commencement of the eighth line, and the force of the final phrase in which, by a clever substitution, the words forming the question are converted into an emphatic answer which binds the passage into a homogeneous whole. If this construction was not dictated by a specific musical form at that time existent, it may fairly be presumed it would produce a certain formality in the design of the music which was wedded to it, and the probability of this result becomes more apparent when we regard the accent and rhythm of the Hebrew, necessarily lost in the above translation.

Forms once evolved are never lost until they have given birth to higher

\* It will be noticed that the above is quoted from the Bible version of the Psalms, and that the breaking up of the text into verses, by which the beauty and great merit of this version is much obscured, is omitted; the lines also have been arranged strophically to more clearly show the poetic construction. While on this portion of the subject it may interest some to know that the version in our Book of Common Prayer was made in 1535, and revised four years later—a peculiarly happy period of the English tongue to which this translation is indebted for much of its literary merit. It was formed for the most part from the Latin version of the Hebrew, called the Gallican Psalter, written by S. Jerome (A.D. 390), who chiefly followed the work of the Septuagint. Our Bible version was made by command of James I. in 1610 from the original Hebrew, and is therefore much superior in critical accuracy to that of the Prayer Book version.



developments, and thus we are not surprised to find, in psalms written at a later date, still more striking examples of regularity of construction and attention to form, as for instance in the following XLII. Psalm:—

"As the hart panteth after the water brooks,  
So panteth my soul after thee, O God.  
My soul thirsteth for God, for the living God:  
  
When shall I come and appear before God?  
My tears have been my meat day and night,  
While they continually say unto me, Where is thy God?  
When I remember these things, I pour out my soul in me:

For I had gone with the multitude,  
I went with them to the house of God,  
With the voice of joy and praise,  
With a multitude that kept holyday.

Why art thou cast down, O my soul,  
And why art thou disquieted in me?  
Hope thou in God,  
For I shall yet praise him for the help of his countenance.

(Part II.)

O my God, my soul is cast down within me:  
Therefore will I remember thee from the land of Jordan  
And of the Hermonites, from the hill Mizar.

Deep calleth unto deep at the noise of thy waterspouts:  
All thy waves and thy billows are gone over me.  
Yet the Lord will commend his loving-kindness in the daytime,  
And the night his song shall be with me, and my prayer unto the  
God of my life.

I will say unto God my rock, Why hast thou forgotten me?  
Why go I mourning because of the oppression of the enemy?  
As with a sword in my bones, mine enemies reproach me;  
While they say daily unto me, Where is thy God?

Why art thou cast down, O my soul?  
And why art thou disquieted within me?  
Hope thou in God: for I shall yet praise him,  
Who is the health of my countenance, and my God."

From the above arrangement it will be seen at a glance that we have here a complete poem of symmetrical construction, peculiarly adapted for musical illustration, and which presents in beautiful and appropriate metaphor a pathetic picture of faith struggling against mental depression consequent on personal misfortune. Closer examination also reveals an evident care to produce parallelism between the two parts into which the composition is divided; the introductory three lines, which so finely express the lyrical element of the poem, are echoed by the three opening lines of the second part, which refer to the exile of David caused by the rebellion of his son, Absalom (see 2 Sam. xvi. and xvii.). Both passages are thus united by the common idea of peregrination, the unhappy wanderings of David being allegorised by the search of the hart for water; similar corresponding expression of an underlying idea also occurs in the remaining lines of the respective parts, while coherency is still further obtained by the repetition of the line ending with the question, "Where is thy God?" which, it will be noticed, is also suggestive of loss by wandering. Other points which attract attention are the effective antithesis to the refrain produced by the opening line of the second part, the slight but important change made in the last lines of the refrain on its repetition—so expressive of returning confidence—and the dramatic climax produced by the final determinative statement "and my God."

In those psalms designed for congregational use—for it must be remembered that although the Prayer Book makes no distinction, many of the psalms were intended for private meditation or prayer—a more simple form is employed, but carried out with the same manifest care; thus Psalm CXIX. in addition to its being composed of regular stanzas containing eight distichs, each stanza treats of a fresh subject, and the whole, twenty-two in number, is so arranged that the first word of each stanza, probably with a view to assist remembrance, commences with the consecutive letter of the Hebrew alphabet. Eight other psalms, viz., the IX., X., XXV., XXXIV., XXXVIII., CXI., CXII., and CXLV., especially written for popular use, are also thus acrostically arranged, although in the earlier psalms, as might be expected, the form is not so perfect.

Psalm CXXXVI. also, in which one phrase recurs twenty-six times, affords an example of another form calculated to ensure rhythmical utterance by a body of people, and is illustrative of a custom probably of frequent occurrence in the services of the Temple, i.e., the repetition of certain verses by the congregation antiphonally with the choir, a practice which might be revived with much advantage in certain portions of our church services. In fact it is evident that the ancient psalmists, who were what would now be termed the officiating clergy, made every endeavour to secure the reverent and rhythmical co-operation of the people in this portion of the services, which in the present day it may fairly be said is for the most part entirely neglected, no provision practically being made for the orderly participation in the Psalms by congregations, who are consequently either reduced to silence or audible confusion.

(To be continued.)

## THE WORDS AND THE MUSIC.

TO THE EDITOR OF THE "MUSICAL WORLD."

(Continued from page 810.)

SIR: Mr. Webb does not seem to suggest any alteration of the text, and therefore I presume he is aware of the special veneration that attaches to our Prayer Book version of the Psalms. That version is taken from the Great Bible set forth in 1540 under King Henry VIII.—which was translated into English from the Latin translation made by S. Jerome at Bethlehem A.D. 389 and brought into England in the 8th century; S. Jerome's translation being from the Septuagint or Greek translation made from the original Hebrew by 70 Jewish elders at Alexandria about 250 B.C.

Moreover, this English translation in 1540 was made at a very fortunate moment for its language. Fifty years earlier we should have had remains of the ruder forms transmitted from the Wycliffe period: fifty years later we should have had the euphuistic Latinisms which deform the style of Sidney and which even Shakspeare found himself at times unable to resist. The Prayer Book Psalter may possess a few archaisms which make it difficult of comprehension to some: but it is best to leave these quaintnesses, just as it is best to leave the original touches on an old picture, and not attempt to sweeten the features of a Madonna by Cimabue or Giotto. The text of the Prayer Book Psalter will probably therefore never be materially altered by any generation of English Churchmen, though the pointing of the text may be improved continually.

But, unfortunately, it is not the pointing of the words—important though that be—which is the chief obstacle to an intelligent rendering to the Psalms during Divine Service. The core of the matter lies in the fact that you cannot have a fixed musical form consistently with the interpretative rendering of a series of verses of various lengths and shapes: and the Anglican 7 bar chant is, in spite of its reciting note, a decidedly fixed form. As this may sound to some of your readers a new doctrine, I will quote what Sir John Stainer has written respecting the 7 bar chant-form under the article 'Chant' in his Dictionary of musical terms.

"The form of the chant has been the real cause of the difficulties of pointing. An ordinary melodic sentence consists of two, four or eight bars—but the chant has first three then four bars. Various theories have been put forth to account for the 7 bar or twice 7 bar form of the Anglican chant; all writers have agreed that a 7 bar phrase is not actually presented to the ear in the process of chanting. The theorists may be divided into two classes—those who would add a bar to the commencement of the chant—that is to the reciting note, and those who would add a bar at the half cadence and whole cadence.—

"It has been said that the best practical solution of the difficulty of chanting would be offered by selecting a set of the most appropriate chants whose melodies within the range of all voices would not suffer by being sung by a whole congregation, and to have every word set to a note of relative length, so as to ensure evenness of tone and accuracy of accent."

"Some of the early Church composers have left examples of the Venite set to distinct music, often chantlike, so that the thing here suggested would not be so great a novelty. The chant at present in use might be retained, and if elocution is the main object in chanting a different system of pointing might be devised by employing the present authorised division of the verses only when convenient. Alterations might be made

"in a verse (1) when the sense is incomplete in it; (2) when the verse contains two distinct subjects; (3) when the present colour interrupts the 'logical sequence.'"

Now,—supposing that we agree with Sir John Stainer and those who think that modification of the Chant should be applied eventually to the Psalms,—may I suggest that however practicable it may hereafter become to apply this method to them, it would be unwise to attempt to do so until English congregations feel satisfied by trials made and approved that such modification is a real positive advantage.

Such an experiment, however, can be made upon what I would call the Psalm-Canticles, viz., the Venite and Jubilate (the XCVth and 100th Psalms), and, fortunately, there are no settings of these which are of high financial value to publishers. There would, of course, be considerable opposition from the older members of the community whether Rectors, Organists, or superannuated Choristers who do not like to move—but that obstacle would with a little time be overcome.

I will therefore endeavour to show how expedient—how appropriate and how necessary the application of 'modified chant form' is to the Venite i.e. to the XCVth Psalm when used as a Cantic. This 'Invitatory' strain stands like a prophet on the threshold of the Praise-portion of our morning Service, and its words are intended to fulfil a special office. It calls upon us all to magnify the Lord with songs of joy and thanksgiving, but it bids us remember at the same time that we are prone to sins, and especially prone to inattention to God's warnings and that callousness or hardness of heart through which so many of the Israelites perished in the wilderness. The last four verses are presumably addressed by The Almighty Himself speaking in the 1st Person to the assembled multitudes.

In the Jewish Temple these words were no doubt solemnly chanted by the Levites as representing God's prophets, while the people listened reverently on their knees. How are these words treated by us now? They are sung by the whole congregation standing, and are generally sung to the same joyous measure with which the opening verse of the Psalm commenced.

Go to any Cathedral or Chapel Royal—what do we observe while these solemn words are being treated in this joyous manner? Here stands a Lady renowned throughout the land for her good deeds, and by her side stands her little child who is being taught that this expression of the text is the most proper and fitting,—for, if he gazes around, he sees the highest of English Pastors looking on approvingly at what many a thoughtful village boy of 14 must often wonder at as to say the least—incongruous. Of course this is nobody's fault, for the custom has been handed down to us from our forefathers. I venture, however, nevertheless, to submit that an act of impiety, however unintentional, is committed daily in this.

No plan so effective as the use of a joyous chant—without the musical distinctions due to the several changes in the Psalm being observed—could have been invented, whether by King Charles II. or whomsoever else the custom was introduced. If some blasphemer were to rise up at the words "To-day, if ye will hear His Voice,—harden not your hearts" and cry in open mockery 'Ha! Ha!' the congregation would be shocked—but the effect of the words would be felt;—whereas at present a large portion of those who hear these solemn last verses are not more moved than they would be by some touching passage in an ordinary ballad.

Once modify the rigidity of Chant form, and all becomes comparatively easy; for the Chant as a musical subject can be varied and suitably applied to any condition of the mind. Should your readers desire to see how modification of Chant form can be applied to the Venite, I shall be happy to forward to any who write to me a copy of what I have worked out in this direction. Happily there is nothing positively new in this method—for the principle has been applied to the Te Deum by Mr. Turle, Sir John Goss, and others. Those who examine it will be surprised to see how much may be effected with the Anglican chant by a very slight amount of modification, and how the elasticity which now belongs exclusively to 'Gregorians' may be introduced into those chants with which they have been familiar from childhood.

Trial has not yet, I believe, been given by any large choir to this very simple plan, for the Church Music Reform Association—which was apparently founded for the purpose of simplifying Choral Services for the use of parochial congregations—has not touched the subject of modifying Chant-form. I am convinced that if it be applied to the Canticles much that is useful may be effected by it, but for the reasons stated above it seems to me that some little time must elapse before it can be successfully applied to the Psalms. These, if properly pointed, might well remain linked as at

present to the 7 bar chant—as examples of that love of iteration which characterises the Oriental mind, and as not requiring—so urgently as the Canticles—definite expression of meaning. There will, without doubt, be quite sufficient opposition to the use of what will seem to many a new form—in The Venite—which requires as I have shown special modification for reasons of reverence.

I remember well how in 1862—after showing a Venite set in modified chant form to Mr. Goss (then organist of St. Paul's) and hearing from him that, whilst he heartily approved of the idea, he believed that no senior member of a choir would be induced even to look at it—his parting words to me were. "So you think you are going to make a choir sing English? do you? You may as well attempt to break ice with your head."

This sounds, certainly, rather a hard task: but I am sanguine enough to augur from the evident desire for improvement manifested by Mr. Gilbert Webb and others in your columns that a better time in the English-speaking countries is coming, and that, ere long, the ice may be broken.

I remain, Sir, with compliments,

Very truly yours,

FREDERICK K. HARFORD.

[We have pleasure in announcing that the Rev. F. K. Harford will contribute to our next issue an article, with examples, fully descriptive of the "Modified Chant-Form" alluded to above.—ED. M. W.]

## NOTES.

On Monday evening last for the first time in England since the Reformation, the English Church service was heard in Westminster Abbey in the Latin tongue, the occasion being the institution of a service in commemoration of the founders and benefactors of St. Peter's College, Westminster. The special Psalms CXLVIII. and CXLIX., chanted to the third Gregorian tone second ending, and Psalm CL. to the eightieth tone first ending, produced in the Latin a fine effect, as did also the anthem, Dr. Bridge's setting of Toplady's hymn, "Rock of Ages," the solo being sung by Mr. Dan Price; but an element of incongruity was introduced by Dean Bradley and the Rev. Gunion Rutherford, head master of the Westminster School, who respectively read the lesson and the "Forma Commendations" in the English scholastic style while the rest of the service was sung and intoned according to Continental pronunciation.

The increasing number of oratorio performances given by church choirs and the large congregations present on these occasions afford a satisfactory proof of the high musical standard attained in many of our churches and the growing appreciation and esteem for this exalted branch of art. These witnesses of artistic progress were most satisfactorily apparent at St. John's, Waterloo-road, on Sunday afternoon last, when the "Elijah," the second of a series of monthly oratorio performances, was given to a most attentive congregation, for all of whom even this capacious church was unable to provide seats. The choir, who were effectively placed in two divisions on either side of the organ in the western gallery, sang with a precision and intelligence that reflected the greatest credit on Mr. Henry J. B. Dart, their organist and choirmaster, the rendering of the choruses, "Baal we cry to thee" and "Be not afraid," especially showing careful rehearsal and due appreciation of their dramatic character. Mr. Wintern and Mr. Costick were capable exponents of the parts of Elijah and Obadiah, and the manifold resources of the fine organ were most happily shown by Mr. Dart's artistic accompaniments. Mr. W. J. Reynolds, Mus. Bac., was the conductor.

## FOREIGN NOTES.

At a concert of the Berlin Wagner-Verein on the 4th inst. our young countryman, Mr. Plunket Greene, made his first appearance in the German capital, and with great success. He sang the part of Gurnemanz in the Good Friday scene of "Parsifal" (with Herr Ernst) and that of King Henry in the finale to Act I. of "Lohengrin." Mr. Greene was to give a concert of his own on the 14th.

Herr Richard Strauss's new symphonic poem "Don Juan" (founded on a poem by Lenau) was performed for the first time at Weimar on the 11th.



The "Allgemeine Musik-Zeitung" calls it "a piece of music of the new German school in the best sense of the word." It was very successful.

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Herr Philipp Rüfer, the composer of "Merlin," an opera produced at Berlin two years ago, is engaged on a new opera, "Lichtenstein," founded on W. Hauff's novel.

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Herr von Bülow has entered into an engagement with Mr. Leo Goldmark to give twenty concerts in the course of next spring in some of the chief cities of the States, New York, Boston, Chicago, Philadelphia, &c. In New York he will conduct one or two orchestral concerts.

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Mons. G. Monod, writing to the Paris paper "Le Matin," as an intimate friend of the Wagner family, declares the truth to be that Siegfried Wagner is to study music at the Raff-Conservatorium for one year in order to learn enough to assist his mother in the management of the Bayreuth Theatre, and that after that he will study for the profession of an architect, a branch of art for which he is considered to display much talent.

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A correspondent writes to the "Gazzetta Musicale" from Rio Janeiro that "the enthusiasm of the Brazilians for Sig. Gomez, composer of the new opera, 'Lo Schiavo,' is not confined to noisy ovations, for a subscription has been begun to raise a fund for the composer's children." How our own operatic composers, *in esse* or *in posse*, must envy their Brazilian brother-in-art!

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A young Japanese scientist, Dr. Tannaka, has read a paper before the Tonkünstler-Verein of Berlin on a new system of "perfect mathematical tuning," which he claims to have elaborated. It is said to be founded on the discoveries of Helmholtz and Engel, and to exhibit these in a practical form. Herr Papendieck gave a practical illustration of the system on a harmonium specially constructed by Johannes Kewitsch.

### GRESHAM COLLEGE.

"The Progress of Musical Ideas, illustrated by the works and genius of Joachim Raff and Johannes Brahms" was the interesting subject of the series of four lectures delivered by Dr. Henry Wylde on the evenings of the 19th, 20th, 21st, and 22nd inst. We shall this week speak only of the first two lectures, which were devoted wholly to the place of Raff in modern musical art. That this was of exceeding, if not of the very first importance, Dr. Wylde had no difficulty in proving by arguments which, though expressed in the studiously simple terms befitting a mixed audience, dealt exhaustively with a many-sided subject. After some preliminary remarks on the antecedents and originators of modern German music the lecturer dwelt at some length on the nature and characteristics of the two great schools—the Imaginative and the Romantic—into which it is divided, and to the latter of which of course Raff belonged. He showed that although Imaginative music is strictly subjective, and can only suggest in tones that which is incapable of more definite utterance, while Romantic music is objective, dealing with the external world, and seeking to portray some given scene or scenes, the hard and fast line which is popularly supposed to separate the two has no existence in fact, all the greatest modern and perhaps some of the elder masters having in more or less degree belonged to both schools. After relating the principal incidents of Raff's career, and showing that a hard necessity was the cause of much of the second-rate work which he produced, Dr. Wylde described in eloquent terms those triumphs of modern Romanticism, the "Lenore" and "Im Walde" symphonies. In these, respect for classic form and vivid and picturesque description were happily blended, and probably no other of Raff's works so well illustrated the peculiar character of his genius. Musical illustrations were given by Miss Kate Griffiths and Mr. Pollitzer. Miss Griffiths played the Adagio and Finale of the Concerto in C minor, accompanied on the harmonium by Mr. Deane, and, in conjunction with Mr. Pollitzer, the first movement of the Sonata in E minor for pianoforte and violin, the Minuet from the Suite for violin and orchestra, and other smaller pieces. Miss Dufour and Miss Blamy sang some of Raff's little-known songs.

## CONCERTS.

\* \* \* Concert-givers are requested to notice that, owing to the heavy demands made on the staff during the season, no concerts can be noticed unless tickets are sent to the office of the MUSICAL WORLD (396, Strand) at least four days in advance of the advertised date.

### LONDON SYMPHONY CONCERTS.

It is probable that the pluck and perseverance of those who have made possible a fourth season of these interesting concerts will eventually overcome the apathy of the British public—that portion of it, at least, which is supposed to care for orchestral music of the highest class; but the attendance at the first concert of the series was not calculated to swell the ranks of the sanguine. The absence of vocal selections may have had something to do with this, though it is hard to see what other fault could be found with a programme which included Bach's suite in D; one of the finest of Haydn's ever fresh and delightful symphonies; Beethoven's "Egmont" overture; and the magnificent C minor symphony of Brahms. Here surely was material for all tastes. With regard to the interpretation of these works, it surpassed in most respects the standard which was in vogue in all London concert rooms—the Crystal Palace being an honourable exception—before the advent of Richter. It would be hard to imagine a more magnificent effect than was created by Mr. Henschel's band in the finale of the Brahms Symphony. Nor less admirable was the truth with which Mr. Henschel rendered the precise vigour and energy of Haydn's Symphony in G (No. XIII. of B. and H.), a work the slow movement of which might, indeed, but for a certain want of freedom and continuity be compared with Beethoven in its tenderness, depth, and richness of colour.

We are glad to note that Mr. Henschel has wisely readopted the analytical programme book, at the price of which—sixpence—none can grumble. The amateur has also received another concession, the alteration of the hour of commencement from half-past eight to eight: which things, taken in conjunction with the artistic excellence of the first concert, should give room for hope that the new venture may be supported as it deserves.

### POPULAR CONCERTS.

The most interesting item of last Saturday's programme was perhaps Schubert's Sonata in A minor, Op. 42, played by Sir Charles Hallé—we so seldom have a Schubert Sonata at the Populars! and, as the programme asserts, "this sonata is undoubtedly one of Schubert's finest and most genial compositions." The reading of the work was very quiet and unaffected, and nearly all repeats were omitted, excepting, of course, those in the Scherzo and Trio. The trio was taken, not *un poco*, but considerably *più lento*, which produced an excellent effect; the variations were rendered with all the sympathetic appreciation that Sir Charles especially shows for Schubert; and two other noticeable "points" were the very decided and perhaps rather fussy *accelerandos* at the latter part of the first and last movements.

Brahms' interesting pianoforte and violin sonata in D minor was heard for the first time at these concerts; the performance of it by Sir Charles Hallé and Madame Neruda was thoroughly sympathetic, and Beethoven's first Erdödy Trio (we are promised the second to-day) brought the concert to a close. A Haydn quartet was the opening number, and Miss Lena Little and Mr. Max Heinrich, accompanied by Mr. Frantzen, repeated their artistic success of a recent Monday concert in Goring Thomas's duets, "Night Hymn at Sea" and "Scène Villageoise"—the latter a veritable inspiration of refined humour.

On Monday a varied and interesting programme was provided, the result being an exceptionally full room. After a most finished and spirited performance by Madame Neruda, MM. Ries, Straus, A. Gibson, and Piatti, of Beethoven's delightful "Storm" Quintett, which put everyone present in good humour, Dr. Villiers Stanford played, with the assistance of Signor Piatti, his new sonata in D minor (Op. 39) for pianoforte and cello, composed in September during a stay with the great violoncellist at Como. That the work contains much the beauty of which will be more fully revealed on further acquaintance we make no doubt; but on a first hearing we were not in-

clined to rank it with the happiest of Dr. Stanford's inspirations. The spontaneity, depth, and tenderness which mark the "Irish" Symphony—the qualities which have given the "Revenge," the "Voyage of Maeldune," the "Elegiac Ode," and other compositions so high a place among contemporary art-works, were less apparent than the scholarship, command of form, and harmonic resource which to a musician of Dr. Stanford's calibre are a matter of course. Of the three movements contained in the Sonata the first is by far the most genial, while the last displays most fully the composer's ability to move with freedom and animation whilst in contrapuntal harness. Madame Neruda received—and deserved—an ovation for her exquisite playing of Raff's "Volker," in which she was accompanied by Mdle. Olga Neruda; and the concert was brought to an exhilarating conclusion by the "Gipsy Songs" of Brahms, in the interpretation of which Mr. and Mrs. Henschel, Miss Lena Little, Mr. Shakespeare, and Madame Haas were worthily associated.

### CRYSTAL PALACE.

On Saturday last the faithful pilgrims to the Crystal Palace were afforded the rare opportunity of hearing Mendelssohn's "St. Paul." It would be an ungracious task to inquire too closely why this work has been so much neglected by amateurs, or whether now that Mr. Manns has brought it again to performance it is likely to take a permanent place in the popular *répertoire* of oratorios. Individual opinion as to its merits is of course allowable; and, with every wish to avoid the underrating almost inevitable in the case of a master who has for so long been persistently over-rated, in this country at least, we shall not pretend to think that, some three or four members excepted, "St. Paul" can compare in general interest with the "Elijah." Its music appeals rather to those who can appreciate brilliant scholarship than to those who care only for emotional significance; in a word, it is music for the intellect rather than for the heart; and yet so great was the crowd assembled to hear it on Saturday that more than a thousand people were refused admission to the concert-room, within which a performance was proceeding which cannot be regarded as quite ideal. A choir of 50 boys had been added to the standing chorus with good results, but as a whole the chorus was somewhat wanting in tone, its good attack being, however, undeniable. Of the soloists Mr. Lloyd—this as a matter of course—won the highest honours, singing the beautiful cavatina with consummate art. Miss Anna Williams and Miss Marian Mackenzie were scarcely behind him, but neither Mr. Grice nor Mr. Brereton were quite as satisfactory as usual.

### THE MUSICAL ARTISTS' SOCIETY.

The Musical Artists, being exiled from their old haunts at Willis's Rooms, held their fifty-second concert in St. James's Hall on the evening of Saturday last, when a programme was presented which was not inferior in interest to any of its predecessors. The first piece was a sonata for violoncello and pianoforte in E flat by Mr. Walter Wesché, which must be ranked as the best work yet produced by this young composer, its themes being bright and engaging, and the treatment, though modern, not complicated. It was excellently played by the composer and M. Albert, and very well received. A suite in E minor for violin and pianoforte performed by Mdle. Gabrielle Vaillant and the composer, Miss C. A. Macirone, proved to be extremely melodious and clear in form. If its style were somewhat reminiscent of the past it probably was not less welcome to some hearers on that account. Mr. A. C. Haden was responsible for a series of studies for clarinet and pianoforte, of which the minuet was particularly fresh and unconventional, the whole work, however, being admirably laid out for each instrument. Mr. Haden was joined in its interpretation by Mr. L. W. Beddome. The programme closed with a trio for violin, violoncello, and pianoforte by Mr. Aguilar, which displayed to the full its composer's structural skill and scholarship, the second movement being especially well worked out. M. Buziau and M. Albert assisted in the performance. The vocalists were Madame Osborne Williams and Miss Louise France, who presented songs by Cowen, Gladys Evans, and Charles Lawrence. The music was under the general direction of Mr. Alfred Gilbert.

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### ROYAL ALBERT HALL.

Very few words will suffice for record of the last concert given by Madame Patti on Monday night before her departure for America. There was the same enormous crowd, the same tumultuous applause as always, and, we are bound to add, the same generous accession to her admirers' demands on the part of the great diva. Her first solo was the "Flute Trio" from "L'Etoile du Nord," in which the flutes were played admirably by Messrs. Radcliff and Hamilton; for encore was given "Comin' thro' the Rye." Then came the valse from "Romeo and Juliet," also encored, and then, with Mr. Lloyd, "Angiol che vesti." Other items of interest in the programme were of course the songs of Mr. Lloyd, Mr. Heinrich, and the performances on the violin of Miss Marianne Eissler. In the absence of Mr. Ganz, through domestic bereavement, Mr. Randegger conducted.

### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

This excellent society, one of the most enterprising and vigorous of our suburban choral associations, gave its first concert for the season at the Shoreditch Town Hall on the 18th inst. Mr. Prout, a musician whose catholic sympathies embrace everything in the way of good music, from the works of Handel to those of Wagner and Brahms, had chosen to render the occasion interesting by reviving Spohr's "Fall of Babylon," an oratorio originally written for Norwich in 1842, and produced there with great success under the direction of Professor Edward Taylor, who was himself responsible for the book of words. Spohr's work was produced by the late Sacred Harmonic Society at Exeter Hall in 1847, since which time it has, in London at least, been entirely ignored. The revival may perhaps therefore be regarded as an attempt to test whether this indifference was deserved. Thus regarded, we can hardly say that the attempt was altogether successful. The oratorio is indeed brimful of sweet and flowing melodies, the orchestration is full of charm, the writing frequently exhibits masterly musical skill, and great attempts are made (not altogether without success) to give distinctive characteristics to the music of the Babylonians, Persians, and Jews. But it lacks two things—variety and vigour: or at least it does not possess enough of these to give it life. In too many cases the themes also want the dignity of oratorio music, sometimes sinking quite to the trivial and vulgar. On the whole, the second part is somewhat more interesting than the first, though the scene of the writing on the wall is treated in a manner little short of ludicrous. Among the choruses, those of the Jews, "God of Our Fathers," "Lord, before Thy footstool bending," and particularly "Lord, Thy arm hath been uplifted," may be specially mentioned. It is probable that the triviality of the Babylonian choruses is in some degree intentional, but hardly so the vulgarity of the Persian march and choruses. Spohr is seen to more advantage in the solos and concerted pieces, some of which are real gems; and this brings us to the performers, Madame Isabel George, Miss Rose Dafforne, Mr. H. Piercy, Mr. Andrew Black, and Mr. H. Pope, all of whom may be warmly praised for their efforts, Madame George and Mr. Black in particular. We do not know whether the work failed to commend itself to Mr. Prout's chorists, but the general performance was not quite up to the level to which we are accustomed at Shoreditch. It is fair to mention that the sopranos sang with due fire and spirit, but we cannot say as much for the tenors. Mr. Prout conducted with his usual intelligence and care, and applause was not wanting; but the audience were not roused to any remarkable degree of appreciation.

### MISS AGNES BARTLETT'S HISTORICAL RECITALS.

At the Hampstead Conservatoire on Saturday last Miss Agnes Bartlett gave the first of a series of historical pianoforte recitals. Her programme included works by Marcello, Haydn, Scarlatti, and Bach, and the method of their interpretation proved that the lady is by no means deficient in sympathy with these old masters. The readings were in some cases quite individual, her execution was always clear and fluent, and her phrasing with either hand distinct and delicate. She was most successful in pieces by Rameau, Scarlatti, and a charming little romance by Balbastre. Miss Bartlett's programme for the next concert on the 30th will consist entirely of compositions by Beethoven. As she is a pupil of Liszt it may be expected that she will prove an equally competent performer of modern music.



## STEINWAY HALL.

Madame Florence Campbell-Perugini and Miss Mary Hutton on Saturday afternoon at the first of three vocal recitals demonstrated how, in musical as in other matters, "union is strength." Possessing voices in no way exceptional, it is doubtful whether, standing alone, either would be able to satisfy the requirements of the public—at once so fastidious and so capricious. Yet, acting together, these ladies contrived by the exercise of considerable intelligence to make up for, and in a fair measure to surmount the limitations imposed upon them by nature. Their programme was made up of solos and duets—twenty-five items in all. Although the taste and skill shown in the latter were not wanting in the former, it will be gathered from what has already been said that the concerted pieces gave most satisfaction. Sung with delicacy and refinement, and a complete acquaintance with one another's intentions, the effect was frequently exceedingly pleasing. So much appreciation was shown by those present that it is reasonable to believe the future efforts of the concert-givers will meet with the recognition due to their earnestness and merit. The accompaniments were in the hands of Messrs. H. A. I. Campbell and C. A. Lidgely, each of whom contributed attractive numbers to the programme.

## PROVINCIAL.

EDINBURGH, 19TH NOV.—Miss Sophia Laing made her *début* here as a dramatic elocutionist on Friday evening last, the 15th inst., in the Queen Street Hall. From the audience, which was large and highly appreciative, Miss Laing met with a most encouraging reception. The lady possesses an agreeable presence, a full, pleasant, and well trained voice, which she uses with good effect; and there was no suspicion of nervousness in her manner, which, had it been present, might under the circumstances well have been forgiven. All, moreover, Miss Laing essayed was done without book and with perfect self-possession. Although her pathetic pieces were very creditably rendered, a little more dramatic power at times would have been an improvement, and have made them more telling. But all this will, of course, come with further experience. Miss Laing was at her best—at least, so the audience appeared to think—in her Scottish pieces, and more particularly in those in which the dryer national humour found a place. A recitation of this character, entitled "Wee Joukiedaidles," which she gave as an encore, met with special favour. On the whole, Miss Laing may be fairly congratulated on the results of her first professional appearance. Madame Annie Gray, and Mr. Bridgman at the piano, also contributed to the success of the entertainment. The singing by the former of the well-known Scottish song, "Gala Water," gave unmixed satisfaction.

MANCHESTER.—On the 12th inst. a drawing-room concert was given in connection with the Gentlemen's Concerts, the executants being Sir Charles and Lady Hallé, assisted by Messrs. Spielman, Hess, and Fuchs. Beethoven's String Quartett in D, Grieg's Sonata in C minor for piano and violin, two admirably rendered violin solos, and Rheinberger's melodious Piano Quartett in E flat formed a short but interesting programme. At Sir Charles Hallé's third concert on the 14th inst. Berlioz' "Symphonie Fantastique" was given for the sixth time, and never before in our recollection was it played so well. Godard's Piano Concerto in A minor, introduced here for the first time, proved of little interest. The work is fragmentary in character, and the piano part is so overloaded by the orchestration as to be quite inaudible at times. In the unaccompanied solos—which were Liszt's Etude in D flat, the same master's transcription of Chopin's "Chant Polonais" in E flat, and Moszkowski's "Tarantelle" in G flat—Sir Charles found much more congenial work, and the audience testified their appreciation of his finished performance by the warmth of their applause. Miss Ella Russell was the vocalist. Her selection lacked novelty, but served admirably to display the excellency of her vocalisation.

SOUTHSEA.—Mr. Austin Storry, who for many years has done so much for music in Southsea, lately organised a series of winter promenade concerts, which are becoming very popular. In addition to the instrumental music given by the full band of the R.M.L.I. each Saturday vocalists of merit contribute to render an excellent programme, and the spacious concert-room of the Clarence Esplanade Pier has already become an attractive point of reunion to lovers of music.

BRISTOL.—On Saturday Mr. George Riseley gave an organ recital in Colston Hall. At the same time, in another part of the same building, a well-attended meeting of Bristol tonic solfaists was held. Mr. R. Griffiths, secretary of the Tonic Sol-fa College, London, delivered an address, after which resolutions were passed to form an association of solfaists and a choir of the same, and a committee was appointed to carry out the resolutions. The popular concerts given at the Young Men's Christian Association Hall have been extended to Redland, where the first of a series was given on Saturday. Mr. Alfred Brookes has formed the Montpelier Choral Society, the first meeting of which was held on Monday. "Pepita" has been played at the Prince's Theatre during the week. A new light opera, "Iduna," the joint work of Mr. A. H. Behrend and the late Hugh Conway, was produced at the Theatre Royal on Monday, and has been represented there during the week.

We may see in a Beethoven symphony the greatest confusion at the bottom of which is nevertheless the most perfect order . . . a true and complete image of the essential nature of the world that rolls on in the immeasurable complications of countless shapes, and supports itself by constant destruction. At the same time, all human passions and emotions speak from this symphony: joy, sorrow, love, hate, fright, &c., but in the abstract only and without any particularity; . . . mere form without materials, a mere spirit world without matter. We are, however, it is true, inclined to realise it while listening . . . to see all manner of scenes of life and nature in it. Yet, on the whole, this neither facilitates its comprehension nor enhances its delight, giving rather a heterogeneous and arbitrary alloy: it is therefore better to receive it directly and in its purity.—*Schopenhauer*.

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